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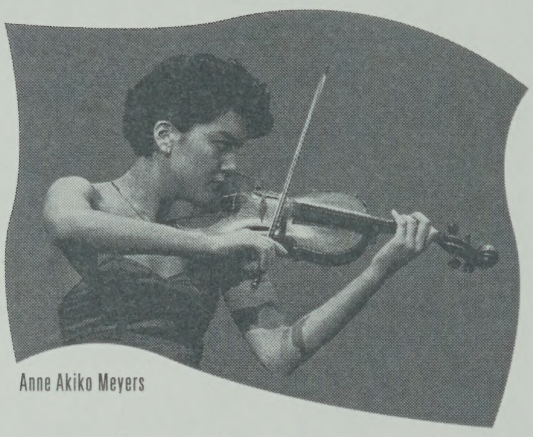

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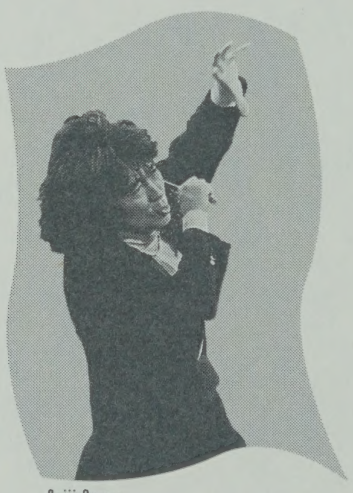

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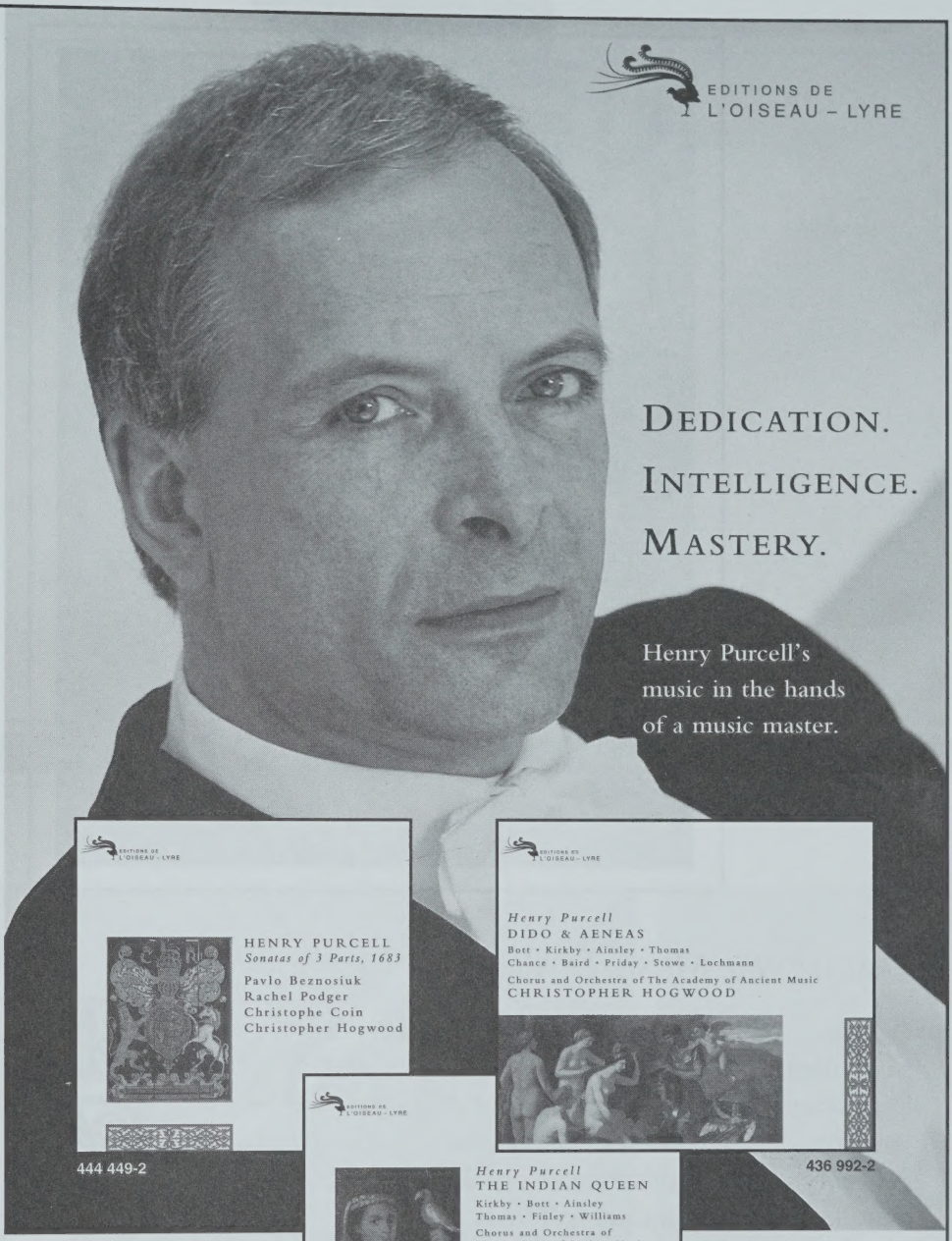

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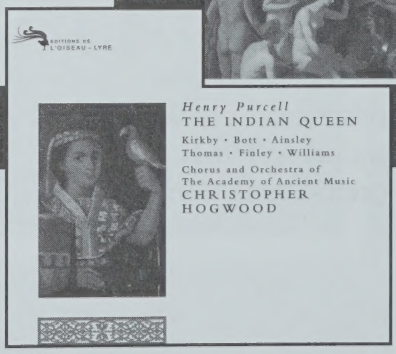

For more information about Christopher Hogwood check out London Records Web Site http://www.londonnet.com

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Christopher Hogwood, Artistic Director

One Hundred Eighty-First Season, 1995-1996

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H&H

Handel & Haydn Society
Christopher Hogwood, Artistic Director
1995-1996 Season

December 1 at 7:30 p.m. • December 2 at 3:00 p.m.
December 6 at 7:30 p.m. • December 8 at 7:30 p.m.
December 9 at 3:00 p.m. • December 10 at 3:00 p.m.
Symphony Hall, Boston

December 3 at 3:00 p.m.
Veterans Memorial Auditorium, Providence, RI

Christopher Hogwood, Conductor

George Frideric Handel

Messiah

(1750 version)

Part The First

– Intermission –

Part The Second

– Pause –

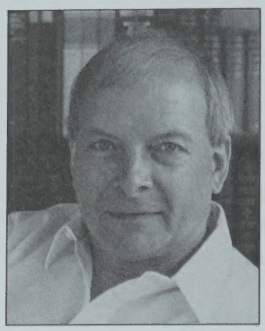
Part The Third

Dominique Labelle, Soprano
Catherine Robbin, Contralto
David Daniels, Alto
David Gordon, Tenor
David Arnold, Bass

The audience is politely requested to remain seated during the "Hallelujah" Chorus.

The December 10 performance will be broadcast live on WGBH radio, 89.7 FM.

Christopher Hogwood, Conductor



One of the world's most active conductors, Christopher Hogwood is an internationally-recognized pioneer in "Historically-Informed Performance," presenting music on the instruments and with the performing styles of the period in which it was composed. He is the founder of The Academy of Ancient Music, the first British orchestra formed to play Baroque and Classical music on instruments appropriate to the period. He now shares with that orchestra a busy schedule of performances, touring, and recording. In addition to being H&H Artistic Director, Mr. Hogwood is Principal Guest Conductor of The Saint Paul Chamber Orchestra, and Artistic Director of the annual Mozart Festival in Washington D.C. He is active conducting opera throughout the world and on recordings, and is a regular guest conductor of the Australian Opera. Mr. Hogwood enjoys a fine reputation as a harpsichordist and clavichord player and is a highly successful recording artist for London Records/L'Oiseau-Lyre. He has also made his mark in the fields of television and video and as a popular radio broadcaster. He has written a number of books, including his acclaimed biography of Handel. Christopher Hogwood was made a Commander of the British Empire by Queen Elizabeth in 1989.

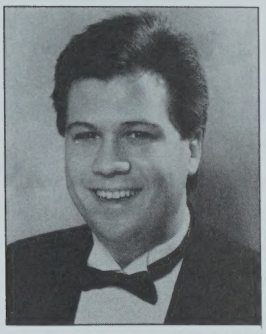
Dominique Labelle, Soprano

Dominique Labelle is known for her luminous voice and the musicianship she brings to her appearances in opera, concert, and recital. Ms. Labelle came to international attention through her performances as Donna Anna in Peter Sellars' production of *Don Giovanni*, telecast on PBS and released on video. She has also sung Donna Anna in a new production of *Don Giovanni* with the Canadian Opera Company, Mimi in *La Bohème* with Glimmerglass Opera, Juliette in *Roméo et Juliette* with Toledo Opera, in addition to leading roles with the Boston Lyric Opera. Her recent concert repertoire has included Tchaikovsky's *Pique Dame* with the Boston Symphony and Seiji Ozawa in Boston and New York, and Handel's *Messiah* with both the Ann Arbor and Houston symphonies. She has also performed Haydn's *The Seasons* with the Houston Symphony, and *The Creation* with the Philharmonia Baroque. She sang in the Mozart C-Minor Mass with the Boston Early Music Festival and last performed with H&H in the 1993 performances of the Mendelssohn version of Bach's *St. Matthew Passion.* A native of Montreal, Ms. Labelle attended Boston University and was a 1988 Vocal Fellow at Tanglewood. In 1989, she was a winner of the Metropolitan Opera National Council Competition.

Catherine Robbin, Mezzo–Soprano

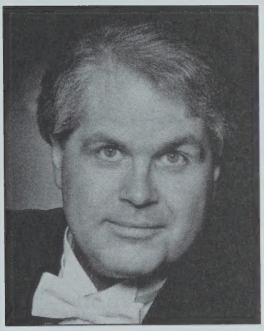
One of the busiest singers in North America, Canadian-born Catherine Robbin enjoys a far-ranging reputation in the United States and Europe. At ease in a wide range of vocal music, she is noted for her masterful interpretations of Baroque and Romantic literature. Ms. Robbin's recent appearances include Bach's *Easter Oratorio* and *Ascension Oratorio* at the Bethlehem Bach Festival; Beethoven's *Missa Solemnis* at the Schleswig-Holstein Festival in Lubeck, Germany; Beethoven's Mass in C Major with the Toronto Symphony; and Purcell's *Dido and Aeneas* and Handel's *Xerxes* at the Carmel Bach Festival; Berlioz' *Beatrice and Benedict* at the Geneva Opera; and Handel's *Alcina* with Vancouver Opera. Ms. Robbin has sung *Messiah* with the Toronto and Montreal symphonies; the Halle Orchestra, Manchester; and at the Royal Opera House, Covent Garden under John Eliot Gardiner. Catherine Robbin is featured on several prize-winning recordings, and sings on the L'Oiseau-Lyre recording of Handel's *Orlando* with Christopher Hogwood.

David Daniels, Countertenor



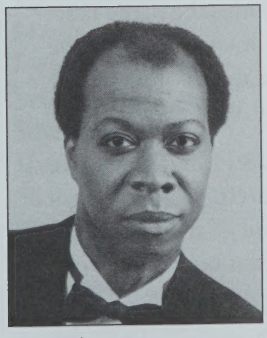
David Daniels achieved international acclaim as a virtually flawless countertenor in 1994 for his debut as Emperor Nero in the Glimmerglass Opera production of Claudio Monteverdi's *L'Incoronazione di Poppea.* In 1993, he performed Bach's B Minor Mass at the Kennedy Center in Washington, D.C. and began his operatic career with the Los Angeles Music Center Opera. In spring 1994, he sang Hasse's *Cleofide* in Paris, Vienna, and Montreux with William Christie and Les Arts Florissants. Last season he made his Washington Opera debut in Handel's *Semele*, performed in a program of Monteverdi Madrigals in Vienna, and returned to Glimmerglass to appear in the title role of Handel's *Tamerlano.* This season he has perfomed with the Philharmonia Baroque Orchestra in Handel's *Saul* under Nicholas McGegan and will perform Bach's *St. Matthew Passion* on both a European tour and a recording with Frans Brüggen and the Orchestra of the 18th Century. Mr. Daniels will make a 1996 summer debut at the Glyndebourne Festival Opera in Peter Sellar's production of Handel's *Theodora* under William Christie. Mr. Daniels was the recipient of two Metropolitan Opera National Council Audition awards in 1993.

David Gordon, Tenor



David Gordon has appeared as a soloist with virtually every major North American symphony orchestra, and with prestigious orchestras and festivals on four continents. Hailed as "one of the world's great Bach tenors," he has won special praise for his elegant and communicative portrayal of Bach's Evangelist roles in hundreds of performances. Among his *St. John Passion* Evangelist roles, Mr. Gordon recently performed with Christopher Hogwood and the Saint Paul Chamber Orchestra. Other recent engagements have been with the Los Angeles Philharmonic, the Cincinnati Symphony, the San Francisco Opera, the Cleveland Orchestra, the Boston Symphony, and the Berlin Philharmonic. He has sung *Messiah* with the Atlanta Symphony led by Robert Shaw, and performed in the world premiere of Charles Fussell's *Fünf Goethe-Lieder*, written for David Gordon and the Seattle Symphony. Mr. Gordon's diverse discography includes recent releases of the Bach *Magnificat* with Robert Shaw and the Atlanta Symphony; Stravinsky's *Pulcinella* with the Saint Paul Chamber Orchestra under Christopher Hogwood; and *Dreames and Imaginations*, a collection of Elizabethan songs for tenor and consort of viols.

David Arnold, Baritone



One of today's great baritones, David Arnold has an extensive career in the United States and abroad. He has won international acclaim for his operatic roles and has been featured at the Metropolitan Opera in a new production of *Porgy and Bess* that was broadcast internationally. He has also sung with the New York City Opera, the Opera Company of Boston, London's English National Opera, the L'Opera de Montreal, and L'Opera de Quebec, among many other companies. He has twice been chosen by composer John Harbison for starring roles in the world premieres of Harbison's operas *Winter's Tale* and *Full Moon in March.* In concert, Mr. Arnold has sung with Sir Georg Solti and the Chicago Symphony and has frequently been a soloist with Seiji Ozawa and the Boston Symphony Orchestra. He sang with Andre Previn and the Pittsburgh Symphony in the Brahms *Requiem* which was broadcast nationally, as was his performance of Beethoven's Ninth Symphony with the San Francisco Symphony. In 1983, he performed Berlioz' *L'Enfance du Christ* at the White House. David Arnold was soloist with H&H last season in Mozart's *Thamos, King of Egypt.*

Handel & Haydn Society

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in historically-informed performance, performing music on the instruments and with the styles of the period in which it was composed. Founded in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's B Minor Mass (1887) and St. Matthew Passion (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. In addition to its Symphony Series at Boston's Symphony Hall, H&H offers a Chamber Series with concerts at both Jordan Hall at New England Conservatory and Sanders Theatre in Cambridge. H&H's innovative educational program brings the enjoyment and knowledge of classical music to over 5,000 students in 45 schools throughout Massachusetts. Continuing H&H's tradition of artistic innovation, the 1995-96 season features a collaboration with choreographer Mark Morris and the Mark Morris Dance Group on a new, fully staged production of Gluck's opera *Orfeo ed Euridice.*

Why Not Stand?

The "Hallelujah" chorus often inspires people to stand, says H&H Artistic Director Christopher Hogwood. The custom of rising for the opening of the "Hallelujah" chorus, however, which did not occur in Handel's time, often prevents listeners from hearing some of his finest work.

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah," the sequence of mood and tempi is wonderfully sustained.

Nothing is more telling of Handel's dramatic mastery than the opening bars of the "Hallelujah" chorus. It begins without demonstration—no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation—from initial subdued wordlessness to full triumph.

Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first-time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about!

With the help of H&H audiences, we can return Handel's masterpiece to being a living, surprising, and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.

—Christopher Hogwood

H&H Orchestra

VIOLIN I
Daniel Stepner, *concertmaster*
Jane Starkman
Kinloch Earle
Judith Eissenberg
Etsuko Ishizuka
Lena Wong
Mark Beaulieu

VIOLIN II
Linda Quan*
Anne-Marie Chubet
Barbara Englesberg
Sue Rabut-Cartwright
Judith Gerratt
Julie McKenzie

VIOLA
David Miller*
Laura Jeppesen
Scott Woolweaver
Susan Seeber

CELLO
Phoebe Carrai*
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Karen Kaderavek

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Michael Beattie

ORGAN
Peter Sykes

**principal*

H&H Chorus

SOPRANO
Gail Abbey
Roberta Anderson
Elizabeth Brant
Rachel Bruhn
Marilyn Bulli
Dale Edwards
Janice Giampa
Silvia Irving
Sharon Kelley
Shannon Larkin
Carol Millard

ALTO
Luz Bermejo
Susan Byers
Katharine Emory
Marjorie McDermott
Kamala Soparkar
Mary Ann Valaitis
Ethelwyn Worden

TENOR
Nicholas Cotellessa
Peter Furlong
Murray Kidd
Phillip Kidd
Christopher Marrion
Mark Sprinkle
Noel Vazquez

BASS
Peter Gibson
Herman Hildebrand
Kyle Hoepner
John Holyoke
David McSweeney
Mark Risinger
Clifford Rust
Emery Stephens

A Note on the Stage

The sets on stage at the December 6, 8, 9, and10 *Messiah* performances are part of the Boston Symphony Orchestra's production of Stravinsky's opera *The Rake's Progress,* which is being performed from December 5 through December 12. We appreciate your understanding.

Handel's 1750 Version of *Messiah*

Richard Luckett

George Frideric Handel (1685–1759) composed *Messiah* in just 24 days in 1741, using a libretto given to him by Charles Jennens. Handel conducted the premiere of *Messiah* on April 13, 1742 in Dublin and then gave the first performance in England on March 23, 1743 at Covent Garden. From 1750 until his death, Handel conducted *Messiah* annually in charity performances for London's Foundling Hospital. For each performance he gave, he adapted the score to accommodate the available singers and players. The composer's frequent adaptations left several versions of the oratorio to explore. Following last year's performances of the 1749 version, H&H this year presents the 1750, "Foundling Hospital" version of *Messiah*.

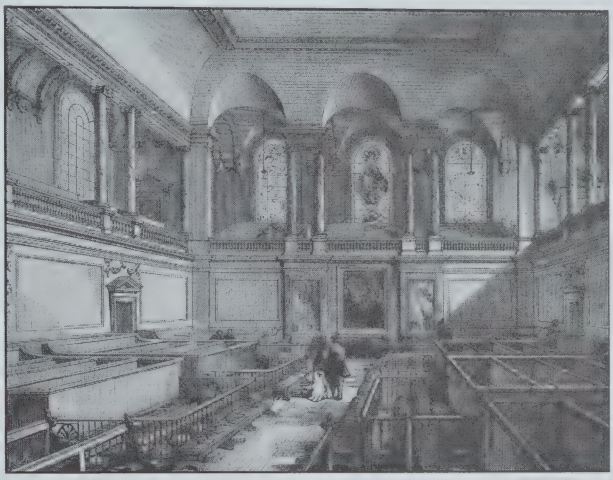
Handel's *Messiah* arouses strange passions. According to the London critic R.A. Streatfield, writing in 1909, "you can no more call the *Messiah* a work of art than you can call The Book of Common Prayer popular as a masterpiece of literature!" Even today it remains poised somewhere between the eternal verities and baseball, not the least bone of contention being whether it is a Christmas or an Easter fixture. Yet when Dr. Johnson was dragged to it by his friend Mrs. Thrale, he occupied himself writing a Latin poem on the advantages of being anywhere other than where he actually was at the moment of writing it. He was as catastrophically bored as Wagner who, not having decent manners, simply fled from the concert hall. Berlioz went one better and described the concluding fugal Amen as "blasphemy."

Johnson, Wagner and Berlioz are in a tiny minority, but those of us who believe the work to be a musical and dramatic masterpiece nevertheless have to admit its singularity and the things that set it aside from other works of art and make it hard to judge objectively. When Charles Jennens sent Handel his libretto in the summer of 1741 he had no guarantee that it would be set to music, but since he was a man of means, a wealthy Leicestershire squire who combined literary, musical, and religious enthusiasms with a famously splenetic temper, he could afford to take the risk. As it happened, Handel, on reading it, was also impelled to take a risk. Although he had decided that English oratorio was potentially more profitable and more satisfying than Italian opera, his immediate plans were uncertain. Despite or because of that, he accepted the challenge, and in just twenty-four days during August and September 1741 he set the text. It was a labor of love. As he wrote to Jennens, "your most excellent Oratorio has given me great Delight in setting it to Musick and still engages me warmly. It is indeed a Noble Piece, very grand and uncommon; it has furnished me with Expressions, and has given me an Opportunity to some very particular ideas, besides so many great Choruses." He found it, in short, "very fine and sublime," and his score is testimony to this, written fast and fluently, with very little of the borrowing to which he often had recourse when his inspiration flagged; except for one loan from Telemann (in the chorus "And He shall Purify"), the passages not original to *Messiah* all come from earlier Handel. Jennens' compilation from Scripture clearly held his imagination wholly, as well it might.

It is a drama in which the momentum is primarily internal and intellectual, not external. It is notably daring (and indeed modernistic) in that the listener's knowledge of the historical narrative is assumed, so that it becomes a commentary on the Nativity, Passion, Resurrection, and Ascension, framed at the beginning by the promises of God uttered by the prophets and, at the end, their ultimate fulfillment in redemption. There is a constant exemplification of this in the interplay of Old and New Testament material, revealing the relation of the two covenants. None of this was in any way out of the Anglican theological tradition, but it had been explored much more fully by Lutherans, and

must have immediately recalled Handel to the teachings of his youth. What Jennens created was above all an affective poem, a believer's meditation on the sacrifice that his redeemer had undergone for him.

It was because of his response to this that Handel, whose London projects in 1741 had proved less than successful, had the manuscript of *Messiah* in his portmanteau when he accepted an invitation to go to Dublin and give concerts in the forthcoming winter and spring season from the Duke of Devonshire, who was serving as Lord Lieutenant of Ireland. He realized its potential, but it was something that had to be handled with care; the religious content of his oratorios had already gotten him in trouble with the Bishop of London, and *Messiah* was potentially explosive. But Dublin was more liberal, and as it happened (a factor obscured by stereotyped views of eighteenth-century Ireland), a large number of benevolent societies had been established to help the sick, the poor, and the insane, and these were strongly supported by the Dublin society. In particular they raised money by promoting concerts, entertainments, and routs. It was this that offered Handel his opportunity, and it was "For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital . . . and of the Charitable Infirmary" that *Messiah* was first given on April 13, 1742 at the New Musick Hall in Fishamble Street. Intense interest had been excited by a public rehearsal; gentleman were asked to come without their swords and ladies without the fashionable hoops that spread their skirts, "as it will greatly increase the Charity, by making room for more company." The performance was a vast success, achieved with very limited forces; Handel had only strings and trumpets at his disposal. But he had already begun the process of modifying, cutting, and expanding the score that means that no performance of *Messiah* is possible which can claim definitively to realize the composer's intentions, although it can replicate what he did on a particular occasion.



The Foundling Hospital chapel, in the nineteenth century.

When Handel first gave *Messiah* in London in 1743 (as The Sacred Oratorio, to avoid confrontation with the ecclesiastical authorities), he added oboes and bassoons and used a larger group of strings. There were no further performances until 1745 when the oratorio was given twice during the Holy Week, under its proper name. With prompting from Jennens, Handel revised the "How beautiful are the feet"/ "Why do the nations?" sequence in Part II, and reordered the rhythm of "Rejoice greatly" in Part I. By replacing the aria version of "Their sound is gone out" in Part II with an expansive fugato setting for chorus, he created a more appropriate stimulus for "Why do the nations;" the alteration of "Rejoice greatly" from 12/8 gigue to common time increased rhythmical variety in the concluding numbers of Part I and heightened the contrast of its first section with the central "He shall speak peace."

The aftermath of the Jacobite rebellion of 1745 disrupted Handel's 1746 oratorio season; *Messiah* was not given, and was not performed again until 1749, when it was, despite being a last–minute addition to the planned repertoire, as spontaneous a success as it had been in Dublin. But it was a chance event in 1750 that finally set the seal on that success.

In 1749 Handel, perhaps mindful of his Dublin Fishamble Street experience, had agreed to give a concert for the newly established London charity, the Foundling Hospital. This exceedingly necessary foundation owed its existence (even

though the buildings were still unfinished) to the energy and reckless generosity of Thomas Coram, a Dorset man born in 1668. Coram had emigrated to Taunton, Massachusetts, and subsequently returned to London, but he retained a strong interest in North American affairs, being a trustee for Georgia. In 1750, the governors of the Foundling Hospital had been pressing on with the completion of the chapel, and by February had foreseen a grand formal opening with a sermon by the Archbishop of Canterbury. They appointed this occasion for May 3. But within a fortnight they had reconsidered this over-ambitious plan, postponed the formal opening, and decided to ask Handel if he would give a concert on May 1. The revised occasion for this would be the opening of the new organ which Handel himself had presented to the Hospital. That, too, went wrong. Jonathan Morse failed to make organ-building history by completing his work on time, but the date was left unchanged and Handel offered a performance of *Messiah*. Tickets were available at the Hospital, and at Arthur's, Datson's, and Tom's Coffee Houses. They cost half a guinea, the performance was at noon, and the "no swords and hoops" request was made, as at Fishamble Street. William Stukeley, the antiquary, reported "an infinite crowd of coaches" at his end of the town, and more people arrived than the chapel could accommodate; hence the need for another performance on May 15. The whole exercise netted about £1000 after expenses, and 1386 tickets were sold. Handel repeated the hugely successful performance that he had given on Maundy Thursday that year at Covent Garden, the sensation of which was the male alto (castrato) Gaetano Guadagni. For him Handel had recomposed two arias, and he recomposed a third, "How beautiful are the feet," when the Foundling Hospital request gave him the opportunity. It was the last change that he was to make to the score, and the association with the Hospital (to which Handel gave the right to perform *Messiah* in perpetuity as well as an extraordinary set of performing materials) contributed more than anything else to the unique position that the work has occupied ever since. It was Christopher Hogwood who (by using the Foundling Hospital materials for 1754) first recorded *Messiah* in a form which would have been experienced by a specific audience in Handel's lifetime.

— Richard Luckett is Pepys Librarian at Magdalene College, Cambridge University, and author of Handel's Messiah: A Celebration (1993).

Messiah: The Wordbook

You can now own a facsimile of Handel's original 1743 wordbook for *Messiah*. Just published by H&H, and with an introduction by Christopher Hogwood, *Messiah: The Wordbook* is a limited-edition publication printed by the Stinehour Press. It is an ideal companion for annual H&H *Messiah*-goers, and makes a special gift for music lovers. The wordbook is available at the H&H Boutique in the lobby at *Messiah* performances, or at the H&H administrative offices in Horticultural Hall, 300 Massachusetts Avenue, Boston, MA 02115.

H&H gratefully acknowledges the generosity of Elmar Seibel and *ars libri* in the production of this wordbook.

Messiah, A Sacred Oratorio

1750 version

Original English text taken from the Scriptures by Charles Jennens

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)
Comfort ye, comfort ye, my people, saith your God: Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplish'd, that her iniquity is pardoned. The voice of Him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God. (Isaiah xl, 1–3)

Aria (Tenor)
Ev'ry valley shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain. (Isaiah xl, 4)

Chorus
And the glory of the Lord shall be revealed. And all flesh shall see it together, for the mouth of the Lord hath spoken it. (Isaiah xl, 5)

Recitative, accompanied (Bass)
Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heav'ns and the earth, the sea, and the dry land, all nations I'll shake; and the desire of all nations shall come. The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the Covenant whom ye delight in, behold, He shall come, saith the Lord of Hosts. (Haggai ii, 6–7; Malachi iii, 1)

Aria (Alto)
But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire. (Malachi iii, 2)

Chorus
And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Malachi iii, 3)

Recitative (Contralto)
Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God with us." (Isaiah vii, 14; Matthew i, 23)

Aria and Chorus (Contralto)
O thou that tellest good tidings to Zion get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem lift up Thy voice with strength, lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee. (Isaiah xl, 9; lx, 1)

Recitative, accompanied (Bass)
For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising. (Isaiah ix, 2–3)

please turn the page quietly

Aria (Bass)
The people that walked in darkness have seen a great light. And they that dwell in the land of the shadow of death, upon them hath the light shined. (Isaiah ix, 2)

Chorus
For unto us a Child is born, unto us a Son is given and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace! (Isaiah ix, 6)

Pifa

Recitative (Soprano)
There were shepherds abiding in the field, keeping watch over their flock by night. (Luke ii, 8)

Recitative, accompanied (Soprano)
And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke ii, 9)

Recitative (Soprano)
And the angel said unto them: Fear not; for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Savior, which is Christ the Lord.
(Luke ii, 10–11)

Recitative, accompanied (Soprano)
And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:
(Luke ii, 13)

Chorus
Glory to God in the highest, and peace on earth, good will toward men. (Luke ii, 14)

Aria (Soprano)
Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! Behold, thy King com'th unto thee. He is the righteous Savior, and He shall speak peace unto the heathen. (Zechariah ix, 9–10)

Recitative (Contralto)
Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing. (Isaiah xxxv, 5–6)

Aria (Contralto and Soprano)
He shall feed his flock like a shepherd: and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. Come unto Him, all ye that labor, come unto Him all ye that are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him; for he is meek and lowly of heart: and ye shall find rest unto your souls.
(Isaiah xl, 11; Matthew xi, 28- 29)

Chorus
His yoke is easy, and His burthen is light. (Matthew xi, 30)

There will be a fifteen–minute intermission.

PART THE SECOND

Chorus
Behold the Lamb of God, that taketh away the sin of the world. (John I, 29)

Aria (Alto)
He was despised and rejected of men; a man of sorrows, and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting. (Isaiah LIII, 3: 1,6)

Chorus
Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him. (Isaiah LIII, 4–5)

Chorus
And with His stripes we are healed. (Isaiah LIII, 5)

Chorus
All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all. (Isaiah LIII, 6)

Recitative, accompanied (Tenor)
All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying: (Psalm XXII, 7)

Chorus
He trusted in God that He would deliver Him; let Him deliver Him, if he delight in Him. (Psalm XXII, 8)

Recitative, accompanied (Soprano)
Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on him, but there was no man, neither found He any to comfort Him. (Psalm LXIX, 21)

Aria (Soprano)
Behold, and see if there be any sorrow like unto His sorrow. (Lamentations I, 2)

Recitative, accompanied (Soprano)
He was cut off out of the land of the living: for the transgression of Thy people was He stricken. (Isaiah LIII, 8)

Aria (Soprano)
But thou didst not leave His soul in hell; nor didst Thou suffer thy Holy One to see corruption. (Psalm XVI, 10)

Chorus
Lift up your heads, O ye gates; and be ye lift up ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord of Hosts: He is the King of Glory. (Psalm XXV, 7–10)

please turn the page quietly

Recitative (Tenor)
Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee? (Hebrews I, 5)

Chorus
Let all the angels of God worship Him. (Hebrews I, 6)

Aria (Alto)
Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even for Thine enemies, that the Lord God might dwell among them. (Psalm LXVIII, 18)

Chorus
The Lord gave the word; great was the company of the preachers. (Psalm LXVIII, 11)

Aria (Soprano)
How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things. (Romans X, 15)

Chorus
Their sound is gone out into all lands, and their words unto the ends of the world. (Romans X, 18)

Aria (Bass)
Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord and His anointed. (Psalm II, 1–2)

Chorus
Let us break their bonds asunder, and cast away their yokes from us. (Psalm II, 3)

Recitative (Tenor)
He that dwelleth in heaven shall laugh them to scorn, the Lord shall have them in derision. (Psalm II, 4)

Aria (Tenor)
Thou shalt break them with a rod of iron; Thou shalt dash them in pieces like a potter's vessel. (Psalm II, 9)

Chorus
Hallelujah, for the Lord God Omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord and of His Christ; and He shall reign forever and ever. King of Kings, and Lord of Lords. Hallelujah. (Revelation XIX, 6; XI, 15; XIX, 16)

There will be a brief pause.

PART THE THIRD

Aria (Soprano)
I know that my Redeemer liveth, and that he shall stand at the latter day upon the earth: And tho' worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep. (Job xix, 25–26; 1 Corinthians xv, 20)

Chorus
Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive. (1 Corinthians xv, 21, 22)

Recitative, accompanied (Bass)
Behold I tell you a mystery: we shall not all sleep, but we shall all be chang'd, in a moment, in the twinkling of an eye, at the last trumpet. (1 Corinthians xv, 51–52)

Aria (Bass)
The trumpet shall sound and the dead shall be rais'd incorruptible, and we shall be chang'd. For this corruptible must put on incorruption, and this mortal must put on immortality.
(1 Corinthians xv, 52–54)

Recitative (Contralto)
Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.
(1 Corinthians xv, 54)

Duet (Contralto and Tenor)
O Death, where is thy sting? O Grave, where is thy victory? The sting of death is sin and the strength of sin is the law. (1 Corinthians xv, 55–57)

Chorus
But thanks be to God, who giveth us the victory through our Lord Jesus Christ.
(1 Corinthians xv, 55–57)

Aria (Contralto)
If God is for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth: Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. (Romans viii, 31, 33–34)

Chorus
Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing, and honor, glory, and pow'r be unto Him that sitteth upon the throne and unto the Lamb for ever and ever.
(Revelation v, 12–13)

Chorus
Amen.

H&H

H&H and Historically-Informed Performance

The *Messiah* you are hearing is an example of an historically-informed performance. This style of musical performance—"HIP," as it has become known—arose from the work of a series of innovative musical thinkers in this century who began asking challenging questions of current performance practices, such as "If the piano was not available to Bach in his time, why do we use it now when performing his works?" The result of such questions was a completely new—and old—way of performing the music of Baroque and Classical composers. HIP performances give audiences the opportunity to hear this music as it might have sounded to early listeners: performed on the instruments and with the performance methods available to the composers in their time.

Christopher Hogwood was an active proponent of the HIP movement in the 1970s, and continues as one of its leaders today. He defines its purpose as "introducing music of the Classical and Baroque styles in a historically scrupulous way." In addition to using historical instruments and appropriately-sized ensembles, HIP performances use the most up-to-date scholarship and newly edited scores, enabling audiences to hear not only the unique textures afforded by period instruments, but also appropriate tempos and dynamics. Mr. Hogwood is also interested in historical concert context, studying which specific works might have been performed together on an actual concert program of the time, and in what sequence. H&H concerts often reflect this historical format, and might begin and end with the movements of one Mozart symphony, for example.

The H&H Period Orchestra

Since Christopher Hogwood became Artistic Director in 1986, H&H has given historically-informed performances on period instruments, and under his guidance, has become one of the nation's most respected period orchestras. Several of the instruments you see in the H&H orchestra were actually built in the Baroque or Classical periods; others are replicas designed after specific historical models. One visible distinction of a period orchestra is the woodwind section where the instruments are indeed made of wood (not entirely the case in a modern orchestra—think of the modern flute). Brass instruments from the Baroque period have simpler lines and no valves; look at the trumpets in this performance, for example. Differences you can hear more than see include gut strings instead of steel in the string section, and instruments tuned to lower pitches.

As Mr. Hogwood explains, the difference between music played on original and on modern instruments can be understood only through the listening experience. "Modern instruments, which were built to be used in large auditoriums, are deluxe machines; they are rich, full, bright. Original instruments sound sweeter, leaner, less heavy. Often, they are more transparent, more articulate, more rhythmic. What is significant is that the sound they produce enables us to approach more accurately the style and sound of the classical composers. We follow their conventions; we do not force them to follow ours."

The H&H Chorus

Founded as a choral society in 1815, the Handel & Haydn Society has a distinguished choral tradition. The face of the chorus, however, has changed dramatically over its 180-year history. In the nineteenth century, the Society's large, amateur chorus had a prominent role in Boston's musical life, and was responsible for the American premieres of several important choral works, including *Messiah* in 1818 and several other Handel oratorios, Verdi's *Requiem* in 1878, and Bach's *St. Matthew Passion* in 1879. The chorus also reflected a nineteenth–century fascination with large-scale performing forces; in 1857, for example, the Society gave a performance with the largest chorus in its history—700 singers. A century later, as H&H was observing its 150th anniversary in the mid-1960s, the Society moved to a fully professional chorus, and smaller, authentically-sized ensembles. Now made up of a corps of talented professional singers, H&H's chorus is considered one of this country's outstanding choral groups. The 33-member chorus in this performance reflects the size of the choral forces singing *Messiah* in Handel's time.

The House of the First Hallelujah

Stanley Sadie

"I did think I did see all Heaven before me, and the great God himself seated on His throne, with His Company of Angels" (Handel's alleged words on the composition of the "Hallelujah" Chorus in Messiah*).*

You will not see anything quite as spectacular as that today if you go into the room where Handel wrote *Messiah*. But the house where he composed his greatest work still stands, on Brook Street at the heart of London's West End, close to the American Embassy and to fashionable New Bond Street.

Handel had moved into 25 Brook Street nearly twenty years before. He had just taken on the position of Musical Director to the new opera company and, shortly after, he was appointed Composer to the Chapel Royal. His place in London musical life was firmly assured. Clearly he felt that he could now put down roots in the English capital.

He had already lived in England some ten years, during which time he was given living accomodations by his friends or patrons. Now, it seems, he wanted to be independent. The house he moved into was newly built, one of a terrace put up by a speculative builder in what quickly became a good middle-class area. Nearby was a new, classically designed church, St. George's in Hanover Square, where Handel soon became a worshipper. The concert rooms and the opera houses were all within reasonable walking distance.

The house at 25 Brook Street was on the traditional pattern for a London town house: two rooms on each floor with a small closet at the rear. Handel used the front parlour on the first floor as an office, where he sold tickets for his concerts and copies of his published music. The back parlour was probably a sitting-room. On the second floor he did most of his entertaining—the light and pleasant front room seems to have been used for music–making and the rear room for dining. There is a famous anecdote about his slipping off into the closet during a dinner party, with the words, "I have de taut"—his guests, unwilling to stem the flow of his inspiration, readily excused him. When he was slow to return, one of them peered into the closet and saw him quaffing the best burgundy while they made do with inferior wine. You can still see the angle of the windows through which he could be seen indulging himself.

The third floor held Handel's bedroom where in 1759 he died ("a good Christian, with a true sense of his duty to God and man, and in perfect charity with all the world,"), and his dressing room; above it was a garret—later converted to an airy and spacious fourth floor—for the servants. The original kitchen was in the basement.

A good deal of work has been done on the house over the years. But essentially it preserves its original appearance and layout, and much of the internal detail can be reconstructed by analogy with the neighboring house, which had been little altered.

Several attempts have been made to buy the house and convert it into a museum, dedicated to its famous inhabitant. Now the prospect at last looks real, for a dedicated charitable trust is on the point of acquiring the house and also 23 Brook Street, next door. The museum, with a recital room, exhibition space, and a library will open to the public in 1998.

All of us concerned with the Handel House Trust look forward to welcoming our American friends to Handel's house and warmly appreciate their support for our endeavors.

—Well known as editor of the New Grove Dictionary of Music, *musicologist Stanley Sadie has also been music critic for* The (London) Times *and* Gramophone, *and has written studies of Handel, Mozart and Beethoven.*

For further information, see the Handel House Trust brochure available at this performance.

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The Handel & Haydn Society is grateful to the following individuals, corporations, foundations, and agencies for their generous contributions to the Annual Fund. Such ongoing support is crucial to H&H's artistic growth and financial stability. This roster acknowledges gifts received between July 1, 1994 and November 10, 1995. If you wish to make a contribution to the Handel & Haydn Society or to learn more about the exclusive benefits available to Conductor's Circle members, please call the Development Office at (617) 262-1815.

Conductor's Circle

The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by donating $1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra and a national leader in historically informed performance.

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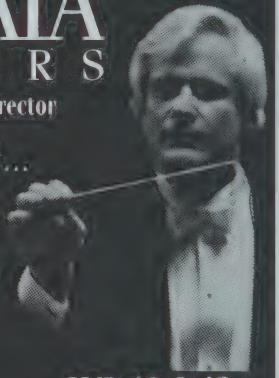

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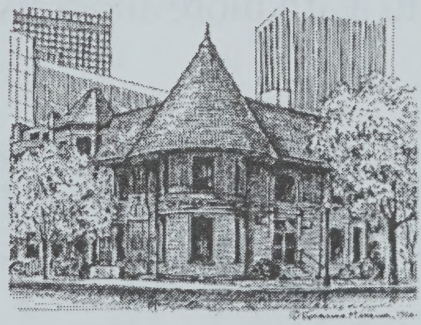

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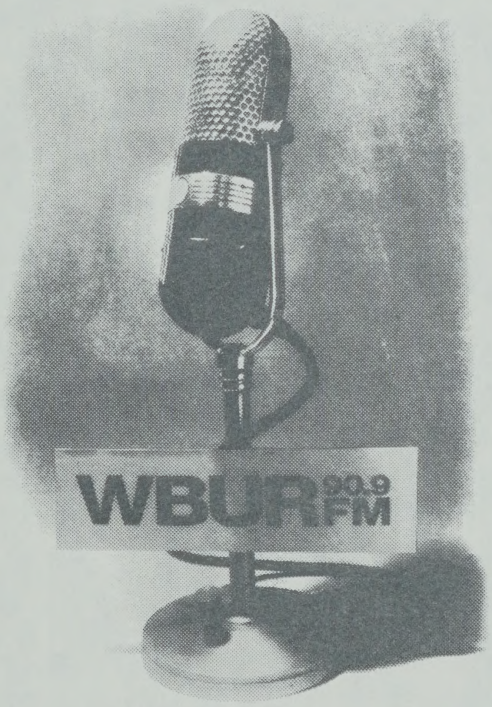

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